The Musical Tempo

Feb. 1st, 1901

Vol. 5, No. 6

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CONTENTS

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Dance Tanzweise, ... arr. Fred C. Meyer
Shepherd Boy, ... arr. Carrol McAfee
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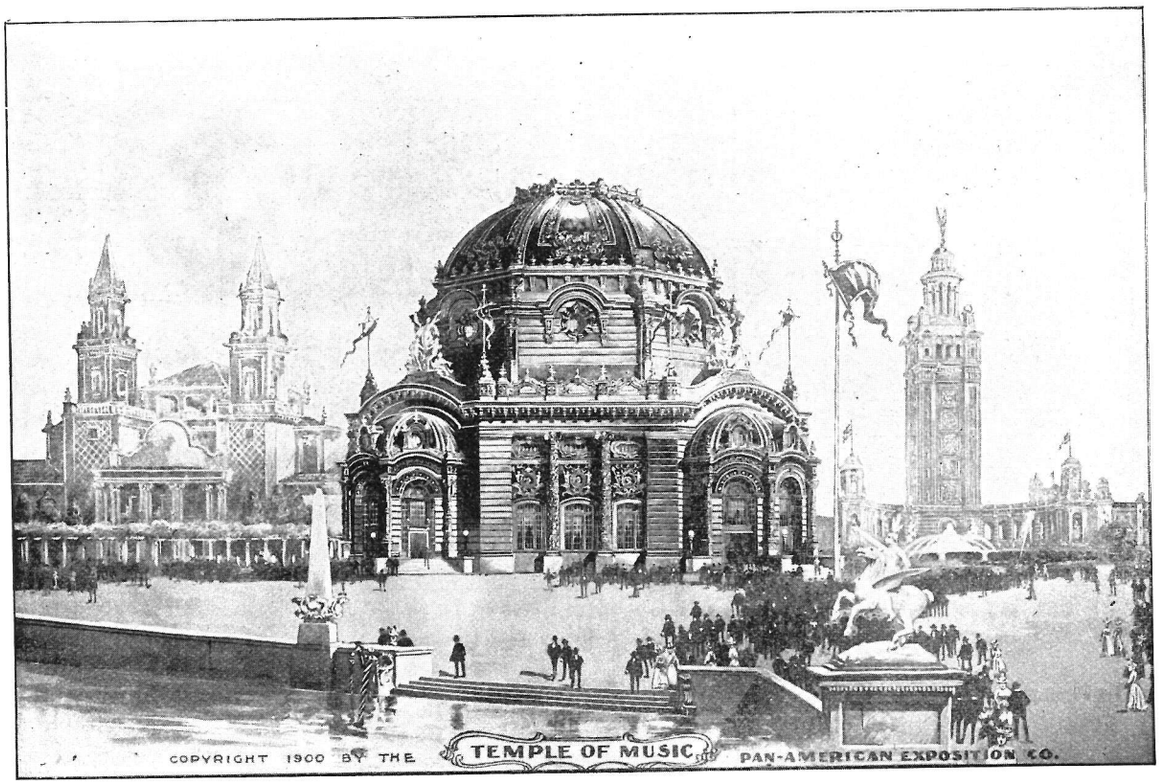
The MUSICAL TEMPO

VOLUME 5. Subscription Price, Fifty Cents a Year in advance NUMBER 6

PHILADELPHIA, PA., FEBRUARY 1st, 1901

PAN-AMERICAN EXPOSITION—TEMPLE OF MUSIC



Music is to be one of the great drawing cards of the All-American Exposition. Contracts here have been made for a series of concerts by Sousa's Band, and the Mexican Government Mounted Band of sixty-two men. Many other famous organizations will be engaged. Large music gardens have been planned and band stands will be erected at various points. The Temple of Music that is illustrated herewith, is one of the most beautiful of the Exposition Buildings, and was designed by Esenwein & Johnson, of Buffalo. It will cover a plot of ground 150 ft. square, and will be located on the northwest corner of the Esplanade and the Court of Fountains. The exterior of this handsome building will be treated architecturally after the style of the Spanish Renaissance. It will be octogonal in shape with octogonal pontoons at each corner. Each of the facades of the main building will have a nicely ornamented colonnade. Between the columns will be large windows opening and ornamented panels, each bearing a portrait bust of some famous compere.

Music-lovers will, very soon after they arrive on the grounds, wend their way to this building, and they will always find some entertainment in progress which will appeal to their love of musical art.

In the Temple of Music will be erected one of the largest and finest organs in the United States, which is to cost $10,000, and already there is much eagerness among the leading organists of the United States to hold the privilege of playing on it during the Exposition. It will also be interesting to note that after this great organ has served its purpose at the Exposition it will be removed to the St. Louis Church, Buffalo.

Star-shaped windows in the drum of the dome admit abundant light to the large auditorium. This will seat 1,200 persons, and with the additional seating capacity afforded in the balconies, fully 2,000 persons can be accommodated. An orchestra has also been engaged of from sixty to one hundred men. Concerts by the leading instrumental organizations of America and Europe will be given every day during the progress of the Exposition.

TONE COLOR.

By Roy B. Simpson.

THE student should now be sufficiently advanced in the theories and examples set forth in previous chapters to enable him to reorganize his club and drill his members in a manner which is certain to insure a better class of ensemble work. I have received many encouraging letters from prominent club leaders commending this work, and would be pleased to hear from others. The inquiries received prove my theories, and show an increasing desire to elevate the mandolin orchestra.

"LA TRAVIATA."

Revised By ROY B. SIMPSON.

* Tune Mandola A, D, G and C and read same as Mandolin.

The evolution of the mandolin orchestra has been phenominal. From the small beginning of a few years ago it has grown to be one of the most popular forms of musical entertainment. These results would not have been accomplished, but for the indefatigable energy and progressiveness of our teachers, arrangers and directors. In the beginning they encountered obstacles apparently insurmountable. No music for a full club was to be found. The mandolin was threatened with ostracism from the ranks of the legitimate. These obstacles served only to encourage the friends of the mandolin and guitar; they were readily overcome, and are now honored only as monuments in the cemetery of defeat and disappointments—all buried, a fact now due to the progressiveness of the profession and the artistic eminence of the instruments.

The examples in tone color, given herewith, will be adopted from Verdi's opera, "La Traviata." In the large regulation orchestra the adagio given is for clarionets, oboes and violins or horns. In our illustration we will introduce the violin, oboe, clarionet and bassoon, the guitar representing the bassoon, mandola taking the clarionet, second mandolin the oboe, and the first mandolin interpreting the violin. The adagio should be played smoothly and plaintively giving full value to the shading. An allegro follows the movement and it may be played a little more forcibly imitating the bow-stringed instruments as much as possible.

I will suggest that the foregoing exercise be played in the usual style, avoiding the suggestions herein. Then play as directed by this article, and note the difference.

BIG MONEY IN PUBLISHING.

One of the most amusing advertisements that has come to our notice is the following:

GREAT CONCERT DUOS

By R. U. AFAIKE, THE DUO MAN

Arranged by the Man Who Introduced the Duo in America.

Do You Love Me, arr. by AFAIKE 50

TEN THOUSAND COPIES SOLD!

Discount 80 per cent.

Now, ye publishers of music, step to the front, and let's think it over.

In the first place we will not question that they are Great Concert Duos. But he furthermore asserts that they are arranged by the man who introduced the Duo in America. He must have forgotten that Paganini played the duo on the mandolin and violin, and laid down and died before A. Faike was ever heard of. And also that Sig. Mango played a mandolin duo in 1878, at Musical Fund Hall, Philadelphia.

Now the price of this particular arrangement is 50c., and he advertises that ten thousand copies were sold. Now, ye music publishers that have been publishing music for about twenty years, wouldn't this jar you? What is the use of Sousa or Mills advertising their music for all instruments, when on a mandolin arrangement of the "Do You Love Me," alone one arranger and publisher has made one thousand dollars. The price of this particular piece of music is 50 cts., and a discount of 80 per cent. is allowed on his publications. If 10,000 copies were sold this would net the publisher one thousand dollars. This arrangement has been on the market now about three years, and according to the publisher's statements it must have averaged over three thousand copies a year. Now let us think *this* over. Valentine Abt's arrangement of Hauser's "Cradle Song," had perhaps the largest sale of any mandolin duo ever published, and as the writer is traveling constantly from Maine to California, he has had an opportunity to guage the sale of music, and when I say that Hauser's "Cradle Song," perhaps had the largest sale of any duo published, I think the players and publishers will agree with me. Now let us see how many copies of Hauser's "Cradle Song" were sold. It was copyrighted and published by Valentine Abt about three years previous to the "Spring Song," and the writer has *positive* evidence that the sale never exceeded 2,500 copies. And yet this publisher asserts he sold four times as many in half the time. It is too bad that even though this piece has had such an enormous sale, that it is still sold at 80 per cent discount. "Such a beeziness."

ALVIN BUDSEIGN.

PERSONALS

Philadelphia will soon have the opportunity to hear Edward MacDowell, a composer of note.

M. Rudy Heller, the popular teacher of Philadelphia, reports more pupils this season than ever.

Mr. W. M. Rohrer, teacher of mandolin and guitar, of Philadelphia, has removed his studio to the Odd Fellows' Temple, where he is meeting with excellent success. Mr. Rohrer is a performer and teacher of ability, whose good qualities have won for him a much enviable reputation.

The Musical Tempo

Published Bi-Monthly by

EDWARD A. MEYER,

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EDITOR - - - - - ALVIN BUDSEIGN

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Advertising Rates furnished on application. Copy of advertisements must reach us no later than the fifth of the month. Change of advertisements should reach us by the first of the month.

THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

AT this time of the year many teachers will review their work, and no doubt quite a number will look back with pride at the work and progress accomplished in the year of 1900, and inaugurate many changes for 1901.

In reviewing the advancement of the mandolin, guitar, banjo and zither, of the four instruments the mandolin and banjo have perhaps made the most noticeable and rapid advancement. The class of music published, as well as played in 1900, shows a decided improvement over previous years. The demand for good music, as well as the desire of clubs and soloists to demonstrate the possibilities of the various instruments, has assisted more than any other cause to bring about this change.

The zither has been taken up by not a few mandolin, guitar and banjo teachers. These teachers as well as readers of the different magazines are learning more about this neglected instrument. Mr. Jacobi's article on the zither in the TEMPO and *Cadenza* have proved invaluable to the many subscribers. In addition to these, a zither journal has been launched in Buffalo, and the progress of the zither in 1901 will be watched with much interest.

The advancement of the mandolin is viewed by nearly everyone as wonderful. No other musical instrument has in such short space of time gained such prominence. Of the four instruments the mandolin is found in more general use than any of the others. Rag-time and the easy two-steps and waltzes have assisted the mandolin in becoming popular. A number of people have been under the impression that to learn to play the mandolin "fairly" well, requires but little application, and upon taking it up they are not badly disappointed, besides learning that after accomplishing the easier compositions, there is still a larger field before them, and in the end they find that in order to play the mandolin artisticaly, it requires as much study as any other instrument. The duo form for the mandolin opens a still larger field for study, and places the mandolin as an unaccompanied solo instrument on a level with the others.

Unfortunately, publishers of banjo music notice a decline in the demand, and as yet none seem to offer any good reason therefor. As a result publishers of banjo music are loathe to issue some good manuscripts on hand. It is a question if the much talked of change of key has had any effect. The banjo, however has forged ahead in the past year and the demand is greater than in 1899. The progress of banjo music is equally as noticeable as mandolin music and some *good* arrangements and compositions have been published in 1900.

The guitar as usual continues to win many new friends Good music has been published for the guitar years ago, yet very few people are familiar with its possibilities. The guitar might find many new followers if some of our good soloists would tour the country and demonstrate its possibilities. All in all we should feel gratified at the progress made, yet strive to make the year 1901 even more notable.

Written for the MUSICAL TEMPO.

THE BASS CLEF IN ZITHER MUSIC.

BY E. G. EGGE.

Why we choose the bass clef in zither music is easily explained. It is the only correct method of bass notation and because we are obliged to recognize the correct, we bow to progress, for we wish to see our beloved instrument and its literature on a higher basis. If you observe a composition in which the lower system is noted in the treble clef, you will find that the bass notation is not played as written, but an octave lower and sometimes even two octaves, in case the player has a contra bass among the others. Whether correct or not is a matter of little importance to the average player, and of still less to the composition itself.

Now compare the bass clef. The great fault is that most players imagine it very difficult and are afraid of it, but in fact this is not at all the case, for there is nothing

more natural nor correct than the conjunction of the bass with the treble clef.

The basis of our present system of notation consists of a series of parallel lines, on and between which every tone used in music can be represented in succession from the lowest upwards. In order to facilitate reading, five of these lines were grouped together and distinguished according to the height of the tones from which they were taken by prefixing a clef sign :—F, G, C. Each again is designated as the F or bass clef; G or treble clef, and the C, which is known as a transposing clef and used for tenor, alto, viola and various other instruments.

As for instruments of a greater range of tone in which harmony necessitates the simultaneons use of widely separated notes, two such five line systems of notation are required, namely the upper and lower system. In combining both of these systems it is an easy matter to distinguish the relationship between them, for you will see that the notes on ledger or supplementary lines above the bass system and those below the treble designate precisely one and the same tone.

The bass clef, not only renders possible the notation of the lowest tones, but also combined with the treble plainly depicts the relative degree of the range of tone, thus supplying a main requirement, legibility and neatness of appearance. All instruments governed by the rules of harmony make use of the bass and treble clef and there is no reason why this universal system of notation should not be adhered to by the zither also. In the introduction of the principles of music and the cultivation of musical refinement and taste emanating therefrom, lies the only road to progress, for the zither and the certain ratification of a general method of stringing and notation.

In Germany, Austria and England, the majority of players read the bass clef and in most of the clubs only compositions having the lower system in the bass clef are used. In southern Germany alone, a few adherents of the treble clef persist in advancing that system, but even there the better class of players and composers have dissented and adopted the bass, consequently we can justly assert that unity exists in Germany. The few composers in this country and abroad who still adhere to the treble clef, and who in fact can hardly be counted among the best, can do nothing to retard progress, for it is simply a lack of thorough musical education, or else conceit and business interest which prompts them.

Human nature generally inclines to old customs, and the amateur zitherist especially is fond of ease. Even the majority of teachers care little for progress—like a machine they instruct year in and year out in the same old method ; praiseworthy exceptions however, are to be found ; I desire to mention Mr. Maurice Jacobi, in Philadelphia, who strives to follow the path of progress.

If we wish to keep up with the times and play the better compositions, we are obliged to read the bass clef, and we trust that our teachers will hasten to make up for what they have neglected, by instructing their scholars accordingly. Only then can we educate good performers, and the zither will take an immense stride forward. It also means competent and qualified teachers and then we will have better players.

PUBLISHERS' NOTES.

Teachers and pupils desiring studies in banjo technic would do well to consult Goring & Maney's ad. in another column.

The advance sales for Fred. C. Meyer's arrangement of "Melody in F," have been enormous, notwithstanding that the composition having just been placed on the market December 20, the sales amounted to 362 copies. This should indicate that it is good. It is one of Mr. Meyer's best efforts. Send for it at once. Price 40c.

The Pirati March has just been arranged by E. H. Fing, for club, and will no doubt command a large sale, as arrangements by Mr. Frey are very much sought for. The publisher is H. E. McMillin.

Wm. McLaughlin & Son, of 541 Diamond St., Phila., do a fine class of work in the line of Music Plate engraving, printing, etc. and their prices are very reasonable, If you are in need of any such work we would advise you to write Mr. McLaughlin & Son. Their work is the best to be had, and prices are lower than the lowest.

Chas. E. Baer's new song, "A Harp with Broken Strings," which by the way is charmingly written, both as to words and music, is destined to become a big success. By sending 25c. to the publisher, Jos. Morris, 153 N. Eighth St., Phila.,he will forward you a copy postpaid.

Banjoists, who are annoyed by the damp weather affecting the sound of their instrument, can have their difficulty overcome by consulting the Ideal Music Co., Middletown, N. Y. Their card appears herein.

Many Mandolin Instruction Books have been issued lately, but the latest that has come to our notice is by Joseph Singer, and published by the Sherman Publishing House, Chicago, This instructor is elegantly gotten up, and will no doubt enjoy a large sale. See their ad. in another column.

Brooks & Denton have just placed on the market, "Strike Up the Band," and "My Lady Lu," arranged for Banjo, and they report a large sale for same.

A sentimental song, "Never Speak Unkindly," by S. Duncan Baker, of Natchez, Miss., is destined to become a large and steady seller.

If it is Mandolin Duo music you are looking for, Edw. A. Meyer & Co., has the largest and best stock in America.

DEATH OF GUISSEPPE VERDI

Guiseppe Verdi, the "grand old man" of music, not only in Italy, but the world at large, passed away January 27th, at the age of 88 years. He was born on October 12, 1813, at the little Italian village of Roncole, about seventeen miles from Parma.

At the age of 11 he had passed beyond the ability of any one of the musicians in Busseto or Roncole to teach him anything, and Barezzi, whose daughter he married later on, influenced the authorities of Busseto to allow Verdi $120 for two years of study at Milan. Verdi did not look like a musician, according to the fashion of the country, and when he tried to pass the examination for the conservatory the director remarked: "I am astonished that anybody should spend money on such a duffer as this." Verdi marched off to Maestro Lavigno, a composer of note, who was the conductor at La Scala, who recognized his genius and promised to teach him. Six months later Verdi directed a performance of Haydn's "Creation." He had never seen the music, but his instinct and insight enabled him to bring out its beauties to the full. After this feat, which gained him many friends, he began to compose constantly. In 1838 he removed permanently to Milan and next year, when he was 26 years old, he made his first hit and began to realize the pleasure of securing money and applause for his operatic productions.

From the moment he succeeded with "Oberto," in 1839, to his great triumph with his remarkable work, "Falstaff," which was produced on February 9, 1893, when the composer was an octogenarian, Verdi's star was forever in the ascendant. In fact, nothing like the premiere of "Falstaff" was ever known. Not only were all the seats in La Scala, Milan, sold out, but the best seats were sold at a premium of $50. People gathered at the opera house early in the morning and when at night the performance was begun it was jammed. The utmost enthusiasm reigned during its production and the demonstration which followed was remarkable. After the artists had appeared the composer and conductor were summoned, then the composer alone three times, and last of all Verdi and Boito, his librettist, came together before the cheering and excited crowd, whose enthusiasm was uncontrollable.

The Niles Harp Orchestra of Cedar Rapids gave two successful recitals in November, with Mr. Johnson Bane as the star attraction, one at the College of Music at Cedar Rapids, and the other at Cornell College, Mt. Vernon, Iowa. It would be difficult to speak too highly of Mr. Bane's playing. Not only does he produce from his instrument, harp, violin and cello effects, but he has originated a method of sustaining notes that has been a complete surprise to performers on the piano and violin. The audience was very enthusiastic, and Mr. Bane was compelled to respond to several encores.

HERE AND THERE

The Ladies' Shubert Mandolin and Guitar club, under the direction of Mr. Frank S. Morrow, are doing nice work. At a recital concert given by Grace Chapter, Epworth League they were very much appreciated, and their work gave evidence of a careful painstaking care in rehearsal under the direction of Mr. Morrow.

The Peerless Strings, imported by Louis F. Wright, are desirable strings for the artist. The best string is none too good for banjo, mandolin and guitar players. Those in need of good strings should write for Mr. Wright's new wholesale catalogue, which will be mailed free.

Mr. Roy B. Simpson, of Simpson & Kaye, is hard at work incorporating a company to manufacture the Salos instruments on a larger scale. They have been obliged to "turn down" several orders, and in order to meet the demand, expect to incorporate with sufficient capital to enable them to fill orders promptly. Mr. Paul Cessna Gerhart will be their office manager.

Frank S. Morrow has organized a banjo club, composed of his advanced pupils, and nice work is expected of them. The instrumentation is—

1st Banjos: Vincent Stamford, Miss Clara Shuddemaye. 2d Banjo: Miss Anna Saul. Mandolin: Miss May Rhoades, Alice Spickler. Guitar: Willie Morrow. Banjeaurines: Joseph Clark, F. S Morrow.

The eleventh annual concert of the popular Euterpe Club, of Boston, will take place in that city, February 19. Among the artists who will appear are the famous Boston Ideal Club, Messrs. Lansing, Shattuck, Babb, Robinson and Hovey; the well known original Imperial Quartette, Messrs. Cole, Carciotto, Foley and Vreeland; John Francis Gilder, the eminent pianist and composer; and Charles Williams, humorist. In addition there will be a large orchestra of 100 mandolins, banjos and guitars, directed by H. F. Odell. A feature of the orchestra will be the arrangement of the music, eight distinctly different parts being played. The concert is attracting a great deal of attention in the east, and promises to be the largest concert of the kind Boston has ever had.

Herr Hans Winderstein, with his Leipsic Philharmonic Orchestra, will make a tour in America beginning March 1, at Carnegie Hall, New York. This will be the first time that a Philharmonic Orchestra has ever been brought from abroad, and the opportunity to hear it will be one that music lovers and students will be glad to enjoy. Accompanying them will be the eminent pianist, Von Slivinski and Toselli.

INTERMEZO SINFONICO.

from CAVALARIA RUSTICANA.

By PIETRO MASCAGNI.

1st Mandolin.

Arr. By J. MESSINA.

Andante Sostenuto.

Copyright 1899 by Jos. Morris.

To CHAS. L. DAVIS.
(Alvin Joslin)
Pittsburg, Pa.

ALVIN MARCH.

1st Banjo 4th strg. B.

FRED SANFORD.

Copyright 1891 by Jos. Rickett.

4th String.....
D.C. March al Fine.

PANSY BLOSSOM.

M. JACOBI.

Tempo di Polka.

Published by the Phila. Institute of Zither Instruction.
1891.

A REQUEST.

We would appreciate it very much if each and every reader of the TEMPO, when writing advertisers, will kindly mention the TEMPO. Those who advertise exclusively in the Tempo understand that their results are received from Tempo, but firms advertising in several magazines sometimes find it difficult to trace results; therefore we ask each and every one to kindly mention this journal in writing advertisers. It will assist the advertisers in tracing results, and at the same time benefit the publishers.

THE TEACHERS' LEAGUE.

The first annual banquet of the B. M. G. & Z. Teachers' League No. 1, was given Monday evening, January 28, 1901, at the Odd Fellows' Temple, which was a magnificent success.

At 9.30 P. M., the chairman, Mr. Rohrer, escorted the guests from M. Rudy Heller's studio, fifth floor, to the banquet room on the tenth floor of the building, where an elegant spread awaited them, and at the conclusion of an elegant impromptu address, the first banquet of the Teachers' League of Philadelphia was in force.

In addition to toasts and addresses by many of the guests, musical numbers were rendered by the following:

Mr. Fisset, guitar soloist; Mr. M. J. Jacobi, zither soloist; M. R. H. Woolson, mandolin soloist, and each one was obliged to respond to three and four encores.

Owing to the magnificent success of the first banquet, it was immediately decided by the members to make it an annual occurrence.

For lack of space, we are obliged to omit many pleasant happenings throughout the banquet. Herewith is a fac simile of the program:

~MENU~

Raw Oysters — Fried Oysters
Cold Tongue
Potato Salad
Rolls — Butter
Coffee
Relishes
Ice Cream
Cake — Lemonade
Claret Punch
Angelica
Port
Havana Cigars

Programme

Toasts

"The League" . . . *Maurice Jacobi*
"The Ladies of the League" *Helen M. Smith*
"The Guitar" . . . . *M. Fisset*
"The B. M. G. and Z. Journals" *Edw. A. Meyer*

Speeches

"Organization" . . *Mr. William Rehr*
"History of the League" *Mr. M. Rudy Heller*
"Prospects of the League" *Mr. Maurice Jacobi*
"Mishaps" . . . *Mr. H. T. Schultze*

COMMITTEE

W. M. ROHRER, Chairman
M. RUDY HELLER — E. FABER, Jr.
MAURICE JACOBI
MISS HELEN M. SMITH
MISS E. K. PEALL, Chairman Auxiliary.

HERE AND THERE.

Have you sent in your subscription to the TEMPO? If not, why not?

Don't fail to read the Pan Music Co's ad. in this issue. It will interest you.

Owing to lack of space, we were obliged to omit "New Music" column in this issue of the TEMPO.

The TEMPO has a larger circulation than any banjo, mandolin or guitar journal. A trial "ad." will convince you that it gives the best results.

The Abt Mandolin Recital given at Grinnell Hall, Greenville, Mass, Nov., 16, nnder direction of Myron A. Bickford, was well attended. Mr. Abt's deft handling of the mandolin evoked admiration and surprise.

John Philip Sousa has completed arrangements for a stay of one month in Buffalo during the coming summer. The great leader and his band will be the chief musical attraction at the grounds of the Pan-American Exposition.

THE DEVLOPMENT OF THE EAR.

By J. W. McLouth
Grand Rapids, Mich.

"IF music is studied at all, it ought to be studied thoroughly and from the very first." Parents are apt to think that anybody can teach a child, and that any sort of an instrument is good enough for a child to practice on. No mistake can be more fatal. A child who is fit to be taught at all, should be taught by a capital musician, with intelligence enough to make the groundwork not merely superficial, but solid, and not only solid but interesting. A great deal of the preliminary study of music is not at all interesting, unless the teacher thoroughly understands; and then the trouble to make the child understand the infinite and complicated beauty of the scheme of harmony, in opposition to the dullness of mere strumming. The little soul, (should there be a musical soul) will soon wake up; will comprehend the why and the wherefore of the most wearisome of scales and the hardest of exercises, and conceive an ambition not merely to "play a piece," but to become a true musician. And here let me enter an indignant protest against the habit which ill-conditioned guests indulge in and weak hostesses permit, of talking during music—a solecism in good manners and good feelings, which, whenever it is found, either in public or in private, should be prohibited firmly and remorselessly. If people do not like the music, they need not listen to it, they can retire. But any person who finds himself at a concert or in a drawing-room where music is going on, and does not pay it the respect of silence—total silence—is to be severely reprimanded; and whosoever, in any public room sits by and does not remonstrate against such behavior, or in a private room connives at and submits to it is—let me put it in the mildest form—a very weak-minded and cowardly person."

The cultivation of the ear is essential to everyone who would become successful, and it should receive more attention than is accorded it in this country. Beginners in the study of music do not start out by learning to play an instrument by ear. No, no, a thousand times no. stick to your notes by all means! I cannot be too emphatic on this point. It would take several hundred columns in which to enumerate the number of failures that have occurred because beginners as soon as they are able to play a little upon their instruments, prefer to play melodies by ear, paying very little attention to the notes.

After a few years of indifferent success, they see the mistake they have made, but too late to rectify their blunders and they give up in disgust. Now there are people, so far as their sense of hearing goes, are often able to sing or play a tune correctly, but they cannot sit down to any instrument and play off a melody by note, because they have not technical knowledge. One of the best ways in which to train the ear is to listen attentively to any given performance, and not only take in the tonal qualities, but the general rythm, phrasing, etc. It is by concentration that the hearing faculties are strengthened and sharpened, and not only is the power of discernment increased, but the musical comprehension is unfolded. When a musician has thoroughly mastered a selection, he can play it to greater advantage from memory, but that is not "playing it by ear" by no means, because when he attempts to execute it without the aid of notes, he has the whole piece committed to memory, and his treatment of the theme is upon lines laid down by the composer and did not originate in his own brain. If, on the contrary, he gives the composition little thought, and played it after his own ideas, from listening to others render it, it might then be stated that he plays it by ear. A distinction should therefore be made between what is known as "playing by ear," and the cultivation of that organ in a musical sense. Like all other studies, unless the proper methods are employed, a person will make no progress. He will remain where he is at a specified time unless he strives to lift himself up. Music is not an art that is learned in a few years nor a life time; its field is illimitable.

The essential qualities to the cultivation of a correct musical ear are: First, A genuine love for music. Second, A determination to perform the best music whenever opportunity offers. Third, Resolve to listen to only the best music, and to do so attentively and with the purpose of getting new ideas. If these three simple suggestions are carried out we feel justified in guaranteeing that the person will see an improvement in his power of discernment after a few months, and will appreciate a higher class of musical composition than when he began. There is nothing like following a purpose for the attainment of any object, and especially should it be one of the mottoes of musicians generally to adopt one that they carry out to its ultimate.

Remember this important fact, namely, that in cultivating your ear for the appreciation of higher and grander harmony, you are unfolding your own nature to grasp and enjoy the best that is within yourself, and you unconsciously exert an influence of good upon all with whom you come in contact. *It is not talent nor luck, but purpose.* The most important thing for a musician is to refine his "inner ear."

F. O. Gutman's ad. in this issue should interest you. By sending him ten names of persons interested in the Banjo, Mandolin and Guitar, he will forward you a 50c. piece of music free. This offer should be taken advantage of.

THE SEMI-ANNUAL CONCERT OF TEACHERS' LEAGUE No. 1.

ON December 19th, the Teachers' League No. 1, of Philadelphia, held its semi-annual concert at Musical Fund Hall. Considering the short existence of the League (not quite a year), it must be admitted that the advantages and benefits for the members belonging to the League, must stand out very prominent. And, furthermore, the better the League becomes organized, and good active men and women are admitted, and all the weeds and fakes kept distant, then will the advantage of the League be more far-reaching and influential for its members.

The semi-annual concert had many points in advance of the May Festival. As long as the music committee can succeed in bringing out the best that can be had at these concerts, the public will support them, and the teachers will have the opportunity of convincing the public in general and their friends and pupils in particular, of the artistic possibilities of the respective instruments they teach or are interested in. This is a great advantage and should be a prime motive in the League. Affairs of this kind can only be conducted in a satisfactory way by an influential and well-organized body, and from all indications the League has the internal material and push to do it.

The programme showed an unusual array of brilliant talents. Mr. Farland and Mr. Levin had been heard before in Philadelphia, but it must be admitted that they never performed for a more enthusiastic or larger audience than on this occasion. Mr. Farland's work was brilliant. His technique and interpretation were marvels of precision and artistic conception. After the close of his second number the audience burst forth in a storm of enthusiastic applause, we must say it was more an ovation.

Mr. Levin was remarkable. The artistic abilities of Mr. Levin are not sufficiently known. We can unreservedly state, that he is an artist of the highest order; his absolute command of all of the resources of the mandolin qualify him as such. Since Mr. Levin's last appearance in Philadelphia, we have noticed a decided artistic development in his style of playing. The artist has shown us the more mature side of himself. His rendition of extracts from Verdi's operas, was a magnificent piece of work; his quartette style of tremolo and pizzicato playing was something superb; the runs in the introduction were of the most brilliant technique possible on the mandolin. The Austrian hymn gave the artist an opportunity to display his ability in various ways. The theme is given out in quartette style, the tremolo was perfect in every detail. The audience was well pleased and showered applause and appreciation on the artist.

Miss Dorothy Johnstone's playing was well received. The numbers were given with a vim that captivated the listeners, and had to respond to two encores before she could retire. Miss Johnstone's playing was very interesting and exhibited much artistic inspiration.

We must not forget the Zither players. What a feeling of unbounding joy for a teacher, to be able to point out a number of prominent players and say they were my pupils! This is the case with our well-known teacher Mr. M. Jacobi. It was through him that the Zither received distinction in the League and that this delightful instrument was heard at the concerts. He succeeded in bringing out a quartette and their playing was an example what careful training can do.

The ensembles were divided into a banjo and mandolin orchestra. The first ensemble was under the direction of Mr. M. Rudy Heller; the mandolin orchestra under Mr. Jacobi and Mr. Woolson. The ensembles were not as large as in the May Festival, but the playing was far superior. It consisted of better material.

It was a delight to see the congenial spirit that existed among the players. There seemed to be but one desire and that was to do the best. Teachers and artists were full of enthusiasm and each tried to outdo each other in courtesies and good wishes. The following named are the active members at the present time: F. C. Meyer, Pres.; M. Jacobi, V. P.; M. Rudy Heller, R. S.; W. M. Rohrer, F. S.; O. Dreger, Treas.; Mrs. E. J. Durham, Mrs. M. Jacobi, Miss H. M. Smith, Miss C. V. Stiles, Miss E. K. Peall, Miss K. Bennett, W. G. Briggs, E. Robinson, E. Faber, Jr., W. H. Woolson, C. Faltermayer, A. H. Walters, J. T. Whitaker, H. T. Schultze, W. W. Rehr, A. Weymann, T. J. Armstrong, and last but not least, A. A. Farland. The associate members are:

W. H. Weymann, Chas. J. Albert, Jr., M. L. Morris, A. E. Schultz, T. S. Davis, C. A. Dampman, James Henry, Albert B. Wharton, J. E. Mayers, M. A. Leugert, Jr., R. O. Eaton, Julius Guetter, Frank Belsito, Edw. Meyer.

The programme of the May Festival and semi-annual concert sent gratis to any address on application to Mr. M. Rudy Heller, 518 Temple Building, Philadelphia.

Mr. R. M. Tyrrell, formerly of 209 E. 10th St., New York City, has removed his studio to 428 3d Ave.

"Loves Old Sweet Song," by George F. Mueller, and published by Edw. A. Meyer & Co., is selling beyond expectation.

It is said Paul Dresser, the greatest living composer of popular songs, has received more than $250,000 from the sales of his songs. His first composition is entitled, "Down Where the Cotton Blossoms Grow." His first big hit was "The Letter that Never Came," which he wrote in Baltimore in 1886, and for which he never received a cent.

PUBLISHERS' NOTES.

Geo. Willig & Co. have a tempting offer in this issue, and should be taken advantage of at once. See their ad.

Turn to M. Witmark & Sons' ad. in this issue, and see what they have to offer for Banjo, Mandolin and Guitar. Seldom does a house offer such an array of good things. "The Mosquitos' Parade" is an instantaneous hit whenever played. Send for their new thematic catalogue.

We beg to call attention to Walter Jacobs' ad. in this issue, and every reader should peruse it carefully, as his tempting offers cannot afford to be overlooked. Turn to page 21 for ad.

"Koonville Koonlets," just published by Walter Jacobs, is being played by the leading bands and orchestras throughout the country.

Mr. M. J. Jacobi has placed on the market an improved Ideal Bridge Pin, which prevents the breaking of gut strings on the guitar 50 per cent. The demands for this pin have been enormous. Send for it. Price 50c. Mr. Jacobi's ad. will be found in another column.

Clubs desiring good numbers, should order "Dandy Darkies of Mobile," published by R. F. Seitz, Glen Rock, Pa. This march meets with favor whenever played.

"May Birds," Banjo Solo, by Elmore Challis, of Hartford, Conn., is selling beyond expectation. Banjo players should send for it at once.

The advance sale of "Melody in F," Mandolin Duo, by Fred C. Meyer, reached 367 copies. It must be good!

Walter A. Norwood advertises his new Mandolin Method in this issue. See his ad. It will interest you.

"Alice, Where Art Thou," is the next publication to be issued for Mandolin Duo, by the largest publishers of Duo music in the country, Edw. A. Meyer & Co. See their different ads. in the TEMPO.

"Love Letter Waltz," is a very pleasing number for club. It is arranged for 2 Mandolins and Guitar, and can be had of Jos. Morris, Philadelphia.

"Cradle Song," by Fred C. Meyer, being on the market but four months has reached a sale of 1,500. This is without doubt the finest Mandolin Duo ever written. Order from your dealer, or Edw. A. Meyer & Co., Phila., Pa.

Copyrighted 1899, by EDWARD A. MEYER & Co.

THE FIRST PRINCIPLES OF HARMNOY AS APPLIED TO MELODY.

BY R. M. TYRRELL.

(Continued from Vol. 5, No. 5.)

CHAPTER V.

FAULTS OF PROGRESSIVE MOTION.

In writing orchestral parts of any kind, the faults known as consecutive fifths, or octaves, is liable to occur. A consecutive fifth would be, if the bass contained C and the alto G, in one bar, and in the next bar, the bass F and the alto C, it would not be a consecutive fifth; if there was a fifth between bass and alto in one bar, followed by a fifth between soprano and alto in the next, to be consecutive fifths they must be consecutive between the same two parts, and the same of octaves. The following rule is given in all works on Harmony:

RULE.

Neither two perfect fifths nor two perfect octaves must occur consecutively between any two parts

In order to avoid this fault the following laws must be observed:

1. If two successive chords contain a mutual tone, that tone must be retained in the same voice if possible.

2. Each tone should move to that tone in the succeeding chord, which occasions the least amount of motion.

Those two laws apply particularly to the inner voices or parts.

There are three kinds of motion, Parallel, Oblique, and Contrary.

Ex. 1. Parallel motion, consecutive fifths and octaves.

Ex. 2. Oblique motion.

Ex. 3. Contrary motion.

Ex. 1—When two parts ascend or descend together, it is called parallel motion. This motion produces consecutive fourths, fifths and octaves, which are objectionable.

Ex. 2—When one part remains stationary and the other moves upward or downward it is called Oblique Motion.

Ex. 3.—When two parts proceed in opposite directions, it is called Contrary Motion.

The latter motion gives its best effect when used between soprano and bass. If you find consecutive fifths or octaves between any two parts connect the same by moving the offending parts in contrary motion.

[TO BE CONTINUED.]

Good Music for Average Players.

Send 25c. for

GUITAR SOLO

The Angelus Gavotte

Tanner Waltz

Mandolin and Guitar

The Lone Star Medley

Perfume of Violets Waltz

[Third Edition]

R. M. TYRRELL

209 East 10th St. NEW YORK.

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Just Issued

Stahl's New Banjo Method

The most comprehensive and practical method that has ever been compiled, and the only one in which a thorough knowledge of the instrument can be acquired without recourse to other text books and studies. The elementary studies and preparatory exercises are progressively arranged so that the student will find in them a study of much pleasure, also a careful treatise on right and left hand harmonics. A perfect analysis of the tremolo, major and minor scales clearly defined. A thorough explanation of the modern right and left hand fingering.

Price $1.00 post paid.

Liberal discount to teachers and dealers. Address

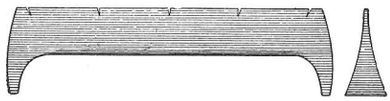
WM. C. STAHL, Publisher

211 Grand Avenue, MILWAUKEE, WIS.

OF IMPORTANCE TO

BANJOISTS, PICKERS and TINKERS

who all know the greatest annoyance in banjo playing is a slipping and falling bridge.



Send 10 cts. in stamps or cash for one of

Fred. B. Hammann's Patent Banjo Bridge

A bridge that is sure to stand. Mailed free. Don't fail to try one of these bridges; it will pay you.

Address, **FRED. B. HAMMANN,**

Banjoist and Teacher,

1826 OLIVER ST., BALTIMORE, MD.

Special price to dealers or teachers by the doz. or gross

SONGS?

How about that bright little song idea of yours? Do you know why the publisher returned it? Perhaps the words are crude; maybe the rhyme is bad; does not "G," so to speak, or mayhap the melody is rough in certain places.

CHAS. E. BAER

WRITER OF MANY SONG "HITS," may be able to fix it up for you. Why not consult him and get the benefit of his valuable experience. Enclose stamp for reply.

153 N. Eighth St., Philadelphia.

Wright "Peerless" Strings

For Banjo, Mandolin and Violin

Preferred by Artists — TRADE LFW STRINGS MARK — **Warranted the Best**

New Wholesale Catalogue of Strings mailed free. Liberal discount to dealers and clubs.

LOUIS WRIGHT,

String Importer, West Winsted, Conn.

BOSTON, July 29, 1897.

MR. LOUIS F. WRIGHT, Winsted, Conn.

DEAR SIR:—I find your **"Peerless"** guitar strings of a very superior quality, equal, if not better than the best that I have used. They are true, good tone and strong. Please hasten my present order, as I am completely out of some of the strings.

Yours truly,

WALTER JACOBS, Guitar Soloist Composer.

IN WRITING ADVERTISERS PLEASE MENTION "THE TEMPO"

ATTENTION MANDOLIN PLAYERS.

Have you heard the great success? **SIDEWALK DANCES** By JOHN ITZEL

PRICE 80c. (1st and 2nd Mandolin and Guitar)

Also MAY'S arrangement of National Airs, entitled **AMERICAN MEDLEY** PRICE 60c. Mand. and Piano

We will send the two complete for only 25c., postage paid.

GEORGE WILLIG & CO., Baltimore, Md.

Send 20c. in stamps for Piano copy of the NEW MARCH HIT

WORLD PUB. CO.

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KING FINNIGAN

WHY PAY MORE than 20 cents for ....POPULAR SHEET MUSIC

As a special offer we will send to any address on receipt of 20 cents in stamps or silver, postpaid, any of the following compositions:

VOCAL

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Blue and the Gray
What Right Have You to Judge Her
Just Because She Made Dem Goo Goo Eyes
I Can't Tell Why I Love You But I Do
The Night of the Charity Ball
A Harp With Broken Strings
Dream of Paradise
My Lady Lou
By the Dreamy Susquehanna
A Bird in a Gilded Cage
My Old Kentucky Home
The Fatal Rose of Red
Long Ago
My Jersey Lily

INSTRUMENTAL

Zenda Waltzes
Love Letter Waltzes
Ben Hur Chariot March
Dangerous Maid Waltzes
Preparing for the Ball Waltzes
King Finnigan
Whistling Rufus March
Bunch of Blackberries
Hearts and Flowers
Smoky Mokes
De Culled Populashun
Flower Song
Il Trovatore

SEND STAMP FOR CATALOGUE OF POPULAR SHEET MUSIC.

THE PAN MUSIC CO., 3439 MARSHALL STREET, PHILADELPHIA, PA.

HOW I HAPPENED TO LEARN THE BASS CLEF.

By J. Egge.

WHEN I hear Zither players discuss the relative merits of the Bass and Treble Clef for the accompaniment notation, and note the many advantages claimed for the Treble Clef by its adherents, I cannot help but smile; for it is little more than a year ago that I myself obstinately defended this system, and considered the Bass Clef an unnecessary humbug introduced merely for the sake of self-glorification by a handful of fanatics, and the whole reform movement as calculated to increase the difficulties in learning an already difficult instrument. The director of the Zither club to which I belonged was one of the first to acknowledge the merits of the new movement, and declared one evening that all the music arranged for the club would henceforth be in the bass clef, meaning the lower staff. These words burst like a thunderbolt in our midst; his declaration was bitterly criticised by all, and might have resulted in the disruption of the club, had it not been that we were preparing for a concert. I myself felt very angry regarding the change, and decided to resign as soon as the concert was over.

Our director took great pains to explain the bass clef to us, and expel the existing prejudice. I, for my part, had set my mind against it, and simply refused to learn. It is of no use, I thought, I cannot learn it, and if I really do, what can I gain thereby? The whole movement will soon die out—and—I am not a fanatic; the Zither is an instrument for pleasure, I play well enough to amuse myself and my friends, and the treble clef is good enough for me. When the Zither parts were distributed, I quietly took mine and resolved to do as I pleased. This first piece was easily arranged, in order to facilitate reading the bass clef. I, however, did not read it at all, but contented myself with the melody, to which I then played the simple chords I thought best.

It happened that after rehearsal one of the members played a new waltz, which made a decided impression upon me, and the following day I continually hummed the tune. A few evenings later I called on a friend who asked me whether I had heard the latest. "What is it?" I asked. Thereupon he played the same waltz I had heard at the club. I looked at the music, it was entitled "Lilies of the Valley" by Maurice Jacobi. "That is a beautiful piece," I observed, "but it is written in the bass clef!" "Oh, that's nothing!" replied my friend, "the bass clef is very simple, and I am surprised at you for not having tried it before. "Pshaw!" said I, "I shall not learn it, what use is it? Why couldn't that piece be written in the treble clef just as well and sound just as nicely? Why not let well enough alone?" "Now, you are talking nonsense," remarked my friend, "there is no use in arguing with a person who condemns a thing of which he is totally ignorant. Learn to read the bass clef and then talk to me." And so we dropped the subject.

I went home that night angry at my friend, myself, and the whole world; but the tune of that waltz kept ringing in my ears. The following day I bought a copy of "Lilies of the Valley," played the melody and accompanied by ear the best I could, but somehow it did not sound the way I had heard it played, and seemed to lose much of its charm. I looked at the accompaniment, it seemed simple enough, but still like so much Greek to me. However, my curiosity was aroused, I must see what there is in it, I thought, and procured J. Pugh's Zither Method, Part 1st and 2d, English edition, sat down and studied. I began to comprehend the relationship of both clefs, every note as played sounding precisely as it was written. C proved the connecting link; it had one ledger line in the treble below the staff; in the bass above the staff. How simple this all appeared. Where was the difficulty I had expected to encounter? Why had I opposed and feared a thing while totally ignorant of its merits? I suppose for the reason that folks threatened the life of George Stephenson when his first locomotive was built, for the same reason Robert Fulton was pronounced insane for attempting to run a ship by steam; because mankind seems to bear an innate prejudice against improvements, glorifying in the past, ignorant of the advantages of the present and future.

It was late that night when I retired, but I had mastered a considerable lot of the material and learned to play the waltz. The following evening my friend and I played the same piece as a duet. When finished, he asked, "What do you think of the bass clef?" My answer was, "I have been a fool!" It was all I could say. Since then I have devoted much time and conscientious study to this part of my Zither practice. Compositions of the masters which at one time were a dead letter to me, I now comprehend and appreciate. One after the other, I have acquired the various forms of accompaniment; the minor and broken chords run in the bass and arpeggio, were taken into consideration. It was tedious work, but is now a pleasure to me. Not alone that, but piano music, which formerly was a sealed book to me, I can read and arrange for the zither with but little trouble.

My advice to all is this: Try to learn the base clef before you denounce it. It will appear so simple that you smile at your former folly in opposing it. It seems ridiculous to hear a big man, assert that the bass clef is too difficult to learn and impracticable for the guitar, when we consider that children learn both clefs with ease on the piano, this also implies to children learning the two clefs on the zither. I hope this little narrative will

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[CONTINUED FROM PAGE 20.]

contribute towards banishing an old prejudice. Begin with an easy piece in the bass clef, it is quickly learned. I learned in one night. The rest will seem simple enough. Had it not been for the waltz, which took my fancy that night, I would no doubt still be a confirmed enemy of the bass clef and a very indifferent player.

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